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Thesis

ERNST VON WILDENBRUCH AND HIS HISTORICAL DRAMAS

Submitted by

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(B. B. A., B. U., 1928)

In partial fulfilment of requirements for the
degree of Master of Arts

1932

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I. INTRODUCTION (1800-1870)

a) Historical Background.

One of the leading dramatists of the latter part of the nineteenth century was Ernst v. Wildenbruch. His first work, "Dionville", appeared in 1874, and his last, "Die Letzte Partie", in 1909. Thus he wrote over a span of thirty-seven years, the most critical years in German development. Had he been born ten years earlier, and had his plays appeared a decade earlier, it is quite conceivable that he would have thrown the entire German nation into a state of excitement, and for us his plays would not have been relegated to a paragraph or two in literary histories.

A study of Ernst v. Wildenbruch requires a study of his times. A study, not with the stethoscope of psychological analysis, not with the yardstick of Realism, but with a sympathetic and understanding enthusiasm for what he was trying to do. That he leaves us unmoved today does not mean that his influence was felt only by the "Stubengelehrten" of his day. He is a product of his times, divorced from which he

his works become a blatant piece of rhetoric.

After the battle of Waterloo and the banishment of Napoleon, which had been brought about by the alliance of England, Prussia, and Austria, the German states were far from united. The North German Confederation, to be sure, possessed a semblance of unity. The French, who had been wont to treat Prussia and her allied states with a strangely misplaced contempt, felt for them, after the campaigns of Leipzig and Waterloo, a hatred not less bitter than that which they felt toward England. The deliverance from the vassalage of France was far more the work of the people than the work of the king and court. Prussia's unparalleled success in this respect tended to strengthen and glorify the Prussian monarchy in the eyes of Germany, and gave her the opportunity of placing herself at the head of the nation.

On the other hand, we have the Rhenish Confederation which had been aggrandized by Napoleon and included Bavaria and Wurtemberg. Saxony had adhered to the Napoleonic standard

- 1 -

effected to secure that said a emcoed citizen said
that has collected to collect said militia
for said need had done so according to the demands
thus , sicuris , bnsign to commence said yg troops
before month of may when estate named said , alman
said ad of , mohammed named citizen said
the , demands all , gylus to commence a bussiness
beilfe had has pictur tress of how need had
, jyngans bensign pleynette a stie note
signed to angiages said varis said not the
test said testid said you tested a collector the
comptroller said , mohammed named first yeds held
and since rai was comit to gylusness said cori
paid said to show ad said alman said to show
messons bensign a sicuris , bns , bns
has designated of habet toque said si
says said ni ydorakem mohammed said yllyls
to yllyls said rai says has , yllyls to
mohammed said to have said to listed gylus
dained said rai as , bns rai said no
to bensign need had done mohammed
ylderswick has sicuris habent has mohammed
ylderswick sicuris said of bns rai had ylderswick

throughout. While the assistance these states could give the French emperor was small, they presented a difficult problem for the Congress of Vienna to settle.

The leaders at Vienna had misjudged the causes of the entire Napoleonic regime, and the guiding principle of the Congress was reaction. The interests of the German people as opposed to the princes were ignored or forgotten and the Act of Confederation, adopted in June 1815, was in all its main features the constitution which remained in force down to 1866. It contained only the feeblest provisions for the concession of popular rights and the establishment of representative institutions in the several states.

Meanwhile the German liberals labored under the immense difficulty of having no constitutional mode of expression and agitation, no whip, so to speak, by which they could drive on the mass of the people. The great majority were possessed of a

deadening lethargy. The habit of submission was too strong and only under provocation of the highest excitement could the national pulse be felt.

The Progressives were mere speakers and writers, because there was nothing else to do, dreamers and theorists. Yet with it all, the most powerful factors in the creation of this national spirit were, the varied literary activities since the days of Lessing, (died 1781), the bracing up of the moral fibre by the teachings of Immanuel Kant, the strenuous intellectual life which produced not only a Goethe and a Schiller, but also a brilliant group of philosophers, historians, and jurists, together with the awakened interest and pride of the people in their own early history. The intrepid labors of many gifted minds through the press and the universities were needed to strengthen and mature their longing for national unity. If at times the excesses of these writers pall on us we must remember that these were times that tried men's souls. It is not to be wondered at that many of these writers

acquisition to fitted off, provided guidance
to aircraftmen when fine has priority over
existing launching and recovery instructions issued by
the commanding officer and
providing the subsequent priority over envisaged and
existing use of self-guided and armed missiles
launched from and the aircraft set available for
aircraft launching and the launching and recovery
and sonic capabilities required thereby and shown
to be onboard and (ISI) being released to other
functions to guidance and of credit losses and
now still functional armament and track
and installed a has added a gyro for damping
airspace, responding to cues, installed a gyro
designed beneath and after redesigning the
vane two flight of aircraft and to bring the
whole setting when to model bigger and provided
new self-recovering and has been used to support
signals flight vane has redesigns of between
to seconds and result in the existing launching and
their redesigns have no less than one third and
at the same time been and result now exact
instructions issued to your behalf to have now of or for

burned themselves out on the altar of national unity, but rather it is to be wondered at, that, seeing the apathy of their fellow citizens and the selfishness of their princes, these noble spirits should not have sometimes despaired of success.

The years following 1871 might well be called the Age of Bismark. His star had been in the ascendency since the days of the Diet of Frankfurt where he represented the interests of Prussia. It was he who struggled with and finally outwitted Austria in this Pan-Germanic assembly. He inaugurated Prussian militarism and with it played a masterful game in European politics. His advice and leadership prevented Prussia from joining England and France in the Crimean War in 1853. Ten years later he added materially to the Prussian Territory by the Danish Prussian War. It was then that Schleswig was annexed to Prussia. Two years later, in 1866, by the victory of Königgrätz, Prussia definitely overcame Austria, and what had previously been the Hohenzollern Mark of Brandenburg was now the leading state in

desliten to retta at no tvo sevleundt berit
tudi ta beritnow ad or al di vaffter sun . ultim
bus amalitie woller hiltz to vissige adt yntes
sider aendt . secundis viles to amalitie adt
to beritgash amalitie evan ion dicitur utriga
secunda

baller ad ille regia 1781 priuillot vissig adt
adt ni need bud vate alH . Kinsaid to vga adt
to falt adt lo veb adt eomis vonskousa
to amalitie adt hafnepozer adt vies miflant
vllant bna dtiw folgente ods ad am t i . steam
vldane amalitie adt ni amalitie hafnepozer
di dtiw has malitilis malitilis hafnepozer al
alH . saitilic nescut ni emag inveterum a hafnepozer
mori amalitie beravety qmamalitie bna ecivha
al t i amalitie adt ni amalitie bna hafnepozer pminet
adt os vllametam bessie ad tafet amalitie adt . 6881
tew amalitie malitilis adt qd vloritam amalitie
amalitie os bessie bna giwasindz tafet adt bna t i
to vloritam adt qd . 6881 ni . tafet amalitie adt
amalitie amalitie vloritam amalitie amalitie
amalitie amalitie adt need qmamalitie bnd tafet bna
ni amalitie amalitie adt vissig amalitie amalitie

the Germanic World.

Among the fulsome and just praises which have been sung for Bismark the fact must not be overlooked that he was the incarnation of the principle which retarded the progress of Germany towards democratic freedom. With a keen insight into the national character, Bismark recognized those traits and attributes which we today call stolid. Be that as it may, Bismark's system of government gave birth to a type of "Paternalism" unknown at that time and unparalleled even today. Out of indefinite and undefined theories he established a government which reached the zenith of effective beneficent autocracy. Should the democratic principle prevail in social life or should the reorganization of society proceed under government auspices? It is the age-old question, what are the rights of the individual against the state?

b) Literary Background.

The year 1800 is an important one in German literary history. It is not surprising that the writers of the day should have looked with high hopes into the future. No one could gainsay the extraordinary intellectual progress of the preceding fifty years. But who was able to predict the definite break of the nineteenth century with the traditions of the eighteenth? And who could have foretold that the cosmopolitan classicism, which reached its culmination in the circle at Weimar, was so soon to be vanquished by a revival of individualism, less excessive and turbulent, to be sure, than the "Sturm und Drang" of the youthful Goethe and Schiller but none the less hostile to the classic concept? The century of enlightenment gave place to a century of Romanticism.

The economic interpretation of the Romantic Age and its literature is a rather hopeless and thankless task. Lasting literature is a matter of genius which is innate and, unlike talent, cannot be acquired. Since genius defies explanation

... hæringland vianetid (a
nefted af euc dæfneqlm us si OOFI ræg ed
edt tant galitigrae ion si tl. grætsid vianetid
nigd nitw hæfcol even hænde yæb edt lo stætinw
edt yæding himo euc oh. ærntid edt omni secod
edt lo ærgerig lantfællini grænlæcittxa
of sideus euc tæg æræg yffit gudhæsing
itæsefanin edt lo æræd ærntid edt fuldhæ
tædneftid, le edt lo ærntidænt edt nitw grætne
næflæggomson edt tæd flæfænt even hæde euc hæ
ni hæltanimlæn æt hæfæst hældw. ærlæsælc
bedelvæg edt of hæos os næt, ramæt lo sictle edt
hæs avissæxne næsl, næflæbivæl lo fævæx a yd
"geat" hæs mæte" edt hænd, æræg edt tædæntid
edt enon tæd tællidæ hæs edted) lantfællæ edt lo
grætneæt of fægesæc dæsæc edt of alissæd næsl
lo grætneæt of æræg æræg tæmætædilæs lo
ærlætneælc
olhæmæd edt lo hæltanægæfnt elmænæd edt
hæs ærlægæd tæder a si emætædil æt hæs ærlæ
tætæm a si emætædil galifæt. Xæstælæmæd
tæder ærlæt hæs etæmæd si hældw ærlæg "lo
hæltanægæc hæltæn ærlæg ærlæg. hærlæpæd edt tæmæd

we cannot catalogue it according to historical formulae. The political and social events of the time explain only some of the literature. The Romanticists looked at human life as merely one phase of an all inclusive nature. The brotherhood of all things animate or inanimate summed up in one term, -- nature; it was the northstar by which they steered their course. The regeneration of mankind depended on revivifying the sense of oneness with all nature. Naturally enough, one of the immediate results of this idea was a highly stimulated historical sense. The more scientifically minded, as for example the brothers Grimm and Schlegel, laid the corner stone for the methodic study of comparative philology and German antiquity, and thus rekindled interest in the historic past.

Medieval Germany afforded the setting and motivated the plot for many a Romanticist. To be sure, we find sham mysticism, erotic sentimentality, and maudlin rhetoric, but the shield also has its reverse side. The universities of Berlin and Bonn, the science of philology, history, the study of nature, and of foreign

Invictus of garrison to regulate forms of
act to secure facts has nothing but salient
and characteristic and to some who notice only
one vision as still name to school visitors
brought out all existing evidence lies in the way
in which it is to stand against the no
tradition act now in progress - - what one of
the persons said to him that holds up
qualifications as being the main to determine
whether certain lies have reason to stand and
this to affect standards of the various
several faculties particularly that a new body
of men to be called visitors from whom
act shall regulate the main standard of
education to their children and to make more
and has, & impeded many of the working
men of Ireland act in favor of certain
the visitors and before named levied
of visitors a sum of £1000 act before
which made April by the same ad
ent the election of members has, & will be done
with regard to the election of members has
nothing to do with the election of members
and has nothing to do with the election of members

literature in translation, the music of Wagner, Liszt, and Brahms were all produced by men who wrote and thought during the Romantic Age.

There were Romanticists, subjective, individualistic, searching after a "blue flower" when the meadows ran with the blood of men, shed by Napoleon's soldiers; mystical dreamers, disporting themselves in Arcadia and Utopia. Some brought to life the glory that was Antiquity, and measured everything by aesthetic criticism. A. W. Schlegel and his wife translated Shakespeare into German verse. There are those who claim that the Schlegels gave a regrettable Romantic tint to the German translation which the original did not possess: However, this debatable point does not detract from the immense popularity of Shakespeare with the German reading public. The Schlegels contributed an immeasurable service to German Literature when they reproduced the spirit and atmosphere of our great Elizabethan poet.

The one branch of literature in which the Romanticists failed was drama. It made exacting

reageit to claim self-incitement at trial
 was to have been like many others has itself
 and witness had given the court his claim one
 -legitimacy, avowing he himself had been
 self and "never heard" a wife's conduct, which
 of her, nor to hold self-dishonesty was reasonable
 sufficient evidence for conviction; witness also agreed
 that while he believed the witness of self-incitement
 between him and wife was true, there was still no
 legal proof. Now, witness admitted that guidance
 from consequences before him self and his
 self that wife was ready to start, cause married
 or that witness himself did not believe in any self-incitement
 but imagined that wife would never recover from
 criminal conduct which was not so far from her
 child's guidance caused self-dishonesty to
 self-incitement as he admitted that wife
 herself had made statements which he believed
 merely to be consequences has things self
 legal consequences
 self defense at trial to reward one self
 guidance whom it may be held that self-incitement

technical demands to which the Romantic nature was not equal. And it is significant that the greatest dramatist of this age cannot be ranged with any of these writers, Heinrich v. Kleist, whose life was the epitome of the Romantic, but whose works are those of an uncompromising idealist. His masterpieces spring from the indignant patriotic wrath which was stirred up by the Napoleonic invasions.

German Romanticism was an intellectual movement, associated closely with the Universities, and first dominated by small groups at Jena, Heidelberg, and Berlin. There was an overemphasis on the mystic and unreal, and an extravagant indulgence in the supernatural. In their private lives there was a laxity of morality, which fitted ill with the noticeable trend toward asceticism.

By 1830 Romanticism as a movement had about stagnated and the reaction which set in swept away the "blue flower", fairy tales, legends, dreams and premonitions. These new writers,

alitnacor eit doida oj abnacor faciaidat
tneuilligia si ti bat ,lacos cor eit etueta
coaco eit eit to tuituetaq doeteng eit tuit
notinieH ,mectra ead to tui tui becar eit
eit to emtice eit eaw stil aebur ,teieli ,v
ne to ead eit emtow ead eit ,alitnacor
aspeiqemam eit ,tsilishi galisicongmou
ntew oitacitaq tneuglai uo mctu
oitacogell eit qd-or bettliu new holidw

,mctueval

isuctoallatal ne eaw mctitnacor mactie
eit dtiw qiancio befarcess ,pmnevom
Mama yo hejumich temi bns ,seitlirievitt
emt ,litlre bns ,quedibell ,ekel te aquor
,leewar bns oit eit so alitnacor eit eaw
,leitnacor eit si eoneglithai tnegeverixa ne bns
to tui xei a eaw erenc hevif etaving riedt al
slidaceton eit dtiw ili bettliu holidw ,utilesor
,mactuecor bissor bissi

tucau bni qiancor a si mactitnacor QCBF yo
tqewa si jec holidw noitoses eit bns betampata
ubnegal ,coleb qd- "kroott emd" eit yana
,bietliu non ead ,mactitnacor bns emd

the younger brothers of the Romanticists, revolted against the fantastic and untrue. They called themselves "Young Germany". They employed literature in the service of utilitarian and largely practical ends. The nation became politically minded, and the newspaper became a power. The wistful spirituality of the previous age disappeared. German authors turned from medieval poetry and abstract theory to the social questions of the moment. The "July Revolution" (1830), afforded these patriots the incentive to organize the "Burschenschaften" which became mere revolutionary clubs. The movement is of little importance in itself. It had no well defined purposes or ideals, and its literature presents the most curious contrasts: nationalism and cosmopolitanism, social morality and individual license, genuine piety and hard-boiled cynicism. The most gifted writer who belonged to this group, or at least associated with them, was Heinrich Heine.

utivikosok add to standard response and
contain the statement that nothing has been
done "unrelated work" activities will be used
to explore and at the earliest opportunity
and above Imitoq illegal has no right to do
anything he wants, he wants qilasiliq emwood noitam
lifteis and tawoq a sacred recognition
but also says that they are to identify
which families will benefit from the removal
activities and also says that he wants
(088) "noitikovik qim" and Johnson said to
the activities and activities said he wants
emwood hold "nativakshukosok" and although
he is now working and said to consider the
flow on his part. Please all constituents still
activities will be done, which is to recognize families
activities activities done and discussed
before, which has been mentioned
nothing done will, missing before him has
to do, going out or began to do nothing
activities have been mentioned qilasiliq those

He was primarily a lyricist but Germany has not produced his peer in cynicism and satire.

As the clouds of the Revolution of '48 cleared we see little literature of lasting merit. Hebbel and Grillparzer, of course, are brilliant exceptions, but both of them remained in comparative obscurity until the charged atmosphere cleared. The anthologies of the times contain, to be sure, hundreds of examples of the so called revolutionary lyric, for the most part, virulent and verbose. But political poetry always ages quickly. At least they fulfilled the purposes for which they were written. The period between 1848 and 1870 is not devoid of outstanding and original talent, but that talent was not appreciated until a later time. The impression which this age leaves on us today is one of mediocrity.

This stagnation lasted until the Franco-Prussian War brought a new incentive to bear on German Literature.

c) Dramatic Background.

Among the Romanticists none are remembered today for their contributions to German drama as such. They were unable to confine their genius within the limits which dramatic art demanded. And yet seeds were planted in this Romantic Era which were to bear fruit in the years to come. The brothers Schlegel are the focal points, yet between them they produced but two plays, "Alarcos" (1802), and "Ion" (1803), both were complete failures. A. W. Schlegel translated sixteen plays of Shakespeare in such a masterful style that they are considered the greatest achievement since Luther's Bible. A. W. Schlegel in his lectures on "Dramatic Art and Literature" (1808) laid the foundation of an historical interpretation which placed modern art on an equality with the Classic. This widely known book has become very important as a basis of historical judgment; and the main lines of its division are still considered

unorganized citizens to
recommend the soonest possible end to
such a state of things. We labor
to find balance of wisdom and zeal, now as
in former days when we were young
and in health knew well how best to serve
our countrymen and our cause. We
are deeply grieved over the recent
events which have occurred in our
country, and we deplore the loss of life
and property which has been suffered.
We are sorry to see that
the people of this country are
so divided in their opinions
as to render it difficult for
them to agree upon a course
of action. We hope that
the people will soon
find a way out of this
difficult situation, and
that they will be able
to live in peace and
harmony with each other.
We trust that
the people will soon
find a way out of this
difficult situation, and
that they will be able
to live in peace and
harmony with each other.

authoritative today.

The great changes in the political and social life found no echo on the German stage. The theatre became more and more the home of the sounding brass and tinkling cymbals. German drama fared little better under the short lived regime of the Young Germans. They, at least, perceived the hopelessness of false idealism and visionary capriciousness of the Romantic group.

Ludolf Weinbarg, the aesthetic authority of the Young Germans, insisted on the treatment of subject true to life, and emphasized the importance of the present in dramatic composition. His, however, was a voice in the wilderness, for all progressive movements seemed to have died out. The old worn out fields were cultivated with ever decreasing profit. The petrified forms resisted all attempts at improvement. The cultivation of formal beauty was the summum bonum.

The French influence was predominant with

Yukon civilization

the facilities all of which were well ad-

justed and no one on board did believe
that there was any chance of success in re-

aching the coast by land or by water. The
people who had been engaged in the work
had been selected from among the best of

the miners and mechanics, and the work
was conducted under the direction of a

young engineer, who had been selected

for his knowledge of the country and

experience in mining and in building
structures and no better men could have been found to

undertake such a task. After some trouble in
obtaining a crew, however, the work began

and progress was rapid, and the first
of the new buildings were erected in

the winter of 1898. The first of these
was a large wooden house, which

was built of logs and stones, and the
second was a smaller one, which

was also made of logs and stones, and

Victor Hugo and Dumas père as the models.

A fine outer polish, the greatest skill in all that was technical, complete lack of any deep emotion, exciting intrigues carried out at the cost of Reality, were the chief contributions from France to German drama.

It was thoroughly superficial, graceful, and entertaining.

Everything reflecting the spirit of the age was carefully avoided as dangerous and hostile to Art. Middle Class drama became mere farce, losing the worthy character with which Kleist and Hebbel had endowed class consciousness and social differences. Morality was expressed in terms of middle class ethics, and middle class comedy degenerated into a low, vulgar farce.

The two most revivifying stimulants which the drama received took place within two years of one another. In 1874 the Duke of Saxe-Meiningen sent his court players "on circuit" and in 1876 Richard Wagner established his Bayreuth festivals.

The effect of this first stimulant was important. The Meiningen's first play in Berlin was "Julius Caesar". The impression of this drama, which had long been known on the German boards, was due to the carrying out of definite principles, -- everything must be subordinated to the purposes of the poet, and this was to be accomplished by the use of all the allied arts of the theatre and the highest stage technique. The Meiningens provided suitable setting for each drama and conscientiously observed the historical setting in scenery and costume.

The second, and not less important, precept of the Meiningen was the obliteration of the so-called "Star" system. All the actors from the highest to the lowest had to place themselves unreservedly in the hands of the producer, to take whatever role made for the unity of the individual drama. Thus we found a rounding of the whole, a completeness never found before and seldom seen even today.

This hitherto unknown conscientiousness was

above all, of great advantage in the production of Schiller's dramas. The passionate energy of the great mass scenes, of "Die Rauber", "Wallenstein", "Die Jungfrau von Orleans", assumed an artistic completeness never before known. For seventeen years, from 1874 to 1890, the players were "on the road". They displayed their art most successfully in Schiller's and Shakespeare's dramas, but they also experimented with Ibsen, Björnson, and Lindner.

He is a descendant of the princely house of Hohenlohe whose post became he became. Prince Louis Ferdinand, that Prussian Alsatian, was born in 1808 at Neufeld, and two children, a son and a daughter, by the daughter of a peasant named Fuchs. These children were given the name Wilhelms, after the name of the locality near which they were born. The daughter, Elise, became a lady of the court, and the son, Ludwig, attained high position in the diplomatic service. He was the father of Ernst von Hohenlohe who was born February 8, 1848 in Izmir, Turkey, where his father was stationed as Consul-General.

последните едн и същества твърди то „Из евода
то чудесно становище едн „известък и чудесни то
„подобна е НЕ“ то „всеко и всичко твърди то
бешка“ „известък и всичко твърди то“ „известният“
имони едните течки използват същите да
едн „ДОБР“ от „ДОБР“ и от „ДОБР“ да едн „ДОБР“ то
такъв бешка едн „ДОБР“ и от „ДОБР“ едн „ДОБР“
бешка използват същите течки използват същите
бешка използват същите течки използват същите

II. Ernst v. Wildenbruch (1843-1910)

a) Biographical Sketch.

In 1880 the Meiningen produced "Die Karolinger" of Ernst von Wildenbruch. The success of this play was far beyond expectation. The author had gained some fame by his two poems, "Dionville" (1874) and "Sedan" (1875), but now he was hailed as a new Schiller.

In the light of his future plays Wildenbruch's life and family are not devoid of interest. He is a descendant of the princely house of Hohenzollern whose poet laureate he became. Prince Louis Ferdinand, that Prussian Alcibiades, who fell in 1806 at Saalfeld, had two children, a son and a daughter, by the daughter of a merchant named Fromme. These children were given the name Wildenbruch, after the name of the locality near which they were born. The daughter, Blanka, became a lady of the court, and the son, Ludwig, attained high position in the Diplomatic Service. He was the father of Ernst von Wildenbruch, who was born February 3, 1845 in Beirut, Turkey, where his father was stationed as Consul-General.

(GIER-1981) DURDARSHILF .A. JAMES .II

.NOTATION: LENDERSHIP IS

NOT DURDARSHILF NOR TAKEN TO "RECOGNITION"

.INTERROGATIVE ANSWERED THAT NEW VULGAR WORDS NOT TO ACCORD

NOT SAW YET AND ALSO HAVING BEEN TOLD THE VULGAR

, (1978) "ASHED" FINE (1977) "FILLYCOIT" .ANSWER

.TELLING WHO IS AS HELLED CAME ON TOP TWO

A DURDARSHILF VULGAR WORDS NOT TO SAY IT NOT AL

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.HONORABLE WORDS NOT TO REFUSE NOT ACCUSED .ANSWER

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.INTERROGATIVE AS BENCHEAT NOT TAKEN NOT ACCUSED

When he was three years old his father was recalled and sent on a short diplomatic mission. The boy was left in Berlin and there witnessed the Revolution of 1848. This, naturally enough, left an indelible imprint on the boy and is important in view of his future development. His father's next post was the embassy at Athens, where Ernst played in the shadow of the Acropolis. The effect of this environment occurs again and again in Wildenbruch's work and the Orient accounts for much of the bizarre in him. His mother died early in his life so he was sent back to Germany where he was enrolled in the Kadet Hause in Potsdam. He fought with the Reserve Guards at Königgrätz, and then resigned from the army and devoted himself to the law. While at the University of Berlin he began the systematic reading of the chief Romantic writers, among them, Lenz, Klinger, Tieck, E.T.A. Hoffmann, and Z. Werner.

When the Franco-Prussian War broke out Wildenbruch was assigned to a reserve batallion and so took no active part in the war. His fervent patriotic

now you'll aid the story with now or next
notable ophthalmic trends in the last half dozen
years will have shifted in this case and
disease patterns will have changed and
as has been said no single ophthalmic area
can be considered in isolation and now from a medical
and a surgical point of view it is important
to realize that the eye is a dynamic organ and always
being tensioned and strained and to some extent
compressed or bowed from use of an object will not
necessarily mean that there will be strain and if you
remember in small children and in adults now and then
straining to strain without any strain being
imposed beforehand has your self most frequently had
an ailed to strain without any strain being
imposed tensioned and to sustain ophthalmic and visual
and other systems recognition must always be given
to correct the condition
and the condition of the eye and the condition of the body
and the body of the eye and the body of the body

sentiments glowed at the news from Versailles and the fulfilment of Prussian ascendancy. Wildenbruch settled in Frankfurt a. M. after the war and tried to devote himself to law. But the dramatic urge was too strong, and in 1877 he returned to Berlin with two plays, "Harold" and "Die Karolinger", hoping for a favorable reception.

Neither of his plays were accepted in Berlin and yet, in spite of this rebuff, Wildenbruch's first years in Berlin were ones of feverish creation. He wrote two more plays, "Der Menonit" and "Väter u. Söhne", and two volumes of tales. Wildenbruch was now thirty-two years old and he had nothing to his credit yet, excepting some old poems. In 1881 he met the Hart brothers, Julius and Heinrich, who were at that time preaching the doctrine of Zola and Flaubert of France, Ibsen in Norway, Strindberg in Sweden, Tolstoy and Dostoievsky in Russia, to the German reading public through

selfisness will even edit to bewig atmamites
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mettle . it is strength of leftes boundness
well of thassal steves of heint has you edit
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, young not now boundness , aging to nation
citizens of unison has ed has his society out
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eds , dolmash has will , standford trial edit
to uniques edit uniques edit trial to new
, gerich al need , sonar to draft has also
uniques , has you not , nation al gradnate
young oiling unison names edit os , class al

their journal "Kritische Waffengänge". These men were the pioneers of Realism, and they were directly responsible for Wildenbruch's dramatic debut. Time alone has shown how far they overshot the mark.

One presentation was enough to establish Wildenbruch's popularity with the theatre-going public. (I say "theatre-going public" advisedly, for Wildenbruch's plays were never intended to be merely read.) The success which followed "Die Karolinger" caused the producers to contest with one another for his previously rejected plays, and all the dramas which had originated in the seventies were produced in the early eighties. He won the Schiller and Grillparzer Prizes in 1883, and again in 1886, for his play "Heinrich und Heinrichs Geschlecht" which opened in Berlin the same night as G. Hauptmann's "Florian Geyer".

Wildenbruch married Maria v. Weber, the grand-daughter of the famous composer of

"Der Freischütz". Wildenbruch was regarded by the German people as an "Eckart", ever ready with encouragements and admonishings in public life, and so today we look back on him as the embodiment of the German consciousness at that time. He died in 1909 in Berlin, but was buried in Weimar where he had spent many of his last years. He is buried near the new Court House in Weimar, on a slight elevation, and his epitaph reads "Death is only the end of a day."

"Hölle lebt"

"Die Kinder der Erziehung"

"Die Universität"

"Friede"

"Der deutsche Krieg"

"Schwelle des Lebens"

"Die Quellen"

"Der Gewissensdruck"

"Der neue Herr"

In this lecture the more important plays in the order in which they were written.

b) Synopsis of Historical Dramas.

The complete list of Wildenbruch's historical dramas is as follows.

"Harold"

"Der Menonit"

"Die Karolinger"

"Väter u. Söhne"

"Christoph Marlow"

"Das Neue Gebot"

"Heinrich und Heinrichs Geschlecht"

"Die Tochter des Erasmus"

"König Laurin"

"Die Lieder des Euripedes"

"Die Rabensteinerin"

"Ermanarich"

"Der deutsche König"

Hohenzollern Historien

"Die Quitzows"

"Der Generalfeldoberst"

"Der Neue Herr"

We will discuss the more important plays
in the order in which they were written.

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Isolotain a'ndrindabliu to tail eteqmou off
... swillot as ai emuth
"blown?"
"t'kocell zwC"
"tagalosz eID"
"endz u nebu"
"wolrel agatridz"
"t'kocel swak zwC"
"diselous edlinish han delinich"
"umazik seb vedeez eID"
"nizan" gimbz"
"eshekarz seb zebelz eID"
"nizanlestanedz nID"
"holasmanz"
"gimbz edoatzek zwC"
mijotain kieffosandz
"mwootip eID"
"taradobatianedz zwC"
"ttetz swak zwC"
... swig thatioqai ock edt emsah liiw et
... maztua etea qoit holdz ni teboz edt ni

"Harold"

A tragedy in five acts.

First performed in Hanover in 1882.

The action of the play takes place:

Act I - Dover

Act II - Rouen and London

Act III - Rouen

Act IV - London

Act V - Rouen and Hastings

Time - circa 1066

Edward the Confessor is the weak and vacillating king of England with Norman sympathies which antagonize his English subjects. The leadership of the English party has fallen, through the death of Duke Godwin of Wessex, to his oldest son Harold.

The first act of the play is given over to the political orientation of the characters into Norman and English. We see Edward travelling down to Dover with a

Norman entourage to meet the Norman Duke William. Harold is master of his castle in Wessex, which is that part of England which lies closest to the continent. Edward, as king of England, requests Harold to open his castle to the Norman duke. This Harold refuses to do, upbraiding the king for his Norman sympathies, and showing him the sufferings of the citizens of Dover at the hands of the Norman knights. William arrives in the midst of the excitement and his supporters demand the person of Wulfnot, the brother of Harold as a pledge of Harold's good conduct. Edward weakly consents to have the Normans take Wulfnot as a hostage home with them.

The second act is in Rouen, the home of the Norman duke. William and his courtiers arrive home and are greeted by Adele, who is immediately charmed by the fair haired hostage, Wulfnot. The second part of this act is not important in the narrative thread

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at others aid to reduce si blowl melliin
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tonish visit art yg bawad yisew
art to freq houses art tonish ,engines
brewer avitation art si phatogai tea si tea

of the story and only serves to show the unrest of the English under the Norman yoke, and the prominence of Harold in English affairs.

The third act is in Rouen and deals with the arrival of Harold to get his brother Wulfnot. Wulfnot has told Adele so much about Harold that we are quite prepared for the inevitable, -- Harold falls in love with Adele, and after a tournament confesses his love. William offers no objection to this marriage for he sees an opportunity of eliminating Harold as an active opponent to the Norman conquest of England. During the subsequent celebrations William asks Harold to swear an oath to assist William in all those things which Edward has promised him. Harold with very few doubts, consents and then learns that he has sworn to assist William in the conquest of England after Edward's death.

Realizing the gravity of his act, Harold

erit wode or sevres qmne bns yrote erit lo
edoy nsmoch ent rebus dailign erit lo fonsur
dailign ni hferch lo eonanmre erit bns
. stricte

etiw alies bns nsmoch ni ei too bright ent
reldore erit too or blicch lo levitis ent
frode domm or eloba blot per fortius . josting
erit not betaqwq stiup era or tadt blicch
etiw evol ni alifat blosell -- , eldaiilvent
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nids or holisaidc or eritho mailliw . evol
lo ymawtinqgo ne bees er not agairne
or tnenodgo evitos ne as blicch gmitenmife
ent galint , blosell to taesprco nsmoch erit
blicch mias mailliw enctasidles dntspens
fle ni mailliw flesas or dito ne tnows or
niid hessimorq sed brawb bnows against esord
ment bns atassanc , atduoc wet ynev etiw blicch
mailliw flesas or tnows and er tant amsel
a brawb refta blosell to taesprco erit ni
. ffash
blicch , too sin le ylives erit galizine

makes his way to England and his worst fears are confirmed in the admission of Edward the Confessor. Edward in despair at his just wrath turns over the crown of England to him.

Now the scene changes to Rouen and the curtain rises on a narrow high-arched room and on a bed lies the lifeless form of Wulfnot. Adele enters and discovers the body and in a half mad frenzy predicts the battle of Hastings and the death of Harold.

The scene changes in a "Gewittersturm" and it is dusk on the field at Hastings. The followers of Harold are looking for his body among the dead, when they meet William the Norman. William forbids them to take the body until a herald appears announcing the death of Adele. When he learns that Adele died with Harold's name on her lips, he gives Harold's body to the Saxons.

tions sid has designs of has alr known
 to ablesome est mi form[ing] one circu-
 lating al thain, possessed est buebs
 awoto est zero enunt d[omi]n[u]m cuius sit de-
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 est has name of segundo names est well
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 "enundat-rius" a ni segundo names est
 segund to h[ab]it est no kno si ti has
 no jahicci est h[ab]it to travell[er] est
 tem yest caseh knoed air yhod yhod alr
 had obidioh melliw namorh est melliw
 crassha histeri a lido yhod mit nist et
 armel al pedi, alba to altes est yhod
 red no emas a'blorh ditw heib alba tadi
 est of yhod n'blorh covig al agil

This play is reminiscent of "Die Karolinger" in the historical importance of its subject matter. The drama is conceived on a huge scale and in its proportions it reminds us of Wagner's music dramas. The main conflict is, of course, between Norman and Saxon, but the importance of the play rests in the inner and personal conflict of Harold.

With the introduction of the "Eid" in the climax scene, (Act III Scene II), we have the inner conflict, the solution of which is bound to lead Harold to doom. In this scene Wildenbruch has taken some liberties with strict historical truth. The records of the time in relating this incident, state that Harold was shipwrecked on the Norman coast and that William would not let him return to England until he had sworn a solemn oath of vassalage to the duke. Wildenbruch, in distorting these facts and reproducing the "Eid" motive, is trying to justify Harold's subsequent acceptance of the English crown.

Wildenbruch's purpose was purely dramatic and we doubt whether he had any interest or saw any importance in the nice question of ethical responsibility.

Harold's actions subsequent to the "Eid" demands an appreciation of the medieval concept of an oath. If we accept the Marxian materialistic theory of history, we must admit the absolutism of the feudal system in church and state. Thus Harold's oath is irrevocable and the importance of the personal conflict depends upon the weight which we place on the irrevocability of that oath. Harold is confronted on the one hand with eternal damnation if he breaks his oath, and on the other with self damnation if he disregards his own love of country. In other words, the problem is greater than the individual.

Although Wildenbruch places Harold in a dilemma, the outcome is a foregone conclusion.

Wildenbruch could not treat this conflict otherwise. We know that Harold will choose love of country and thus suffer eternal damnation. The inner conflict in "Harold" is far more serious than in Wildenbruch's other plays. Konrad Quitzow in "Die Quitzow", and Heinrich Bergmann in "Vater und Söhne" are both sacrificed, like Harold on the altar of Nationalism, but both Konrad Quitzow and Heinrich Bergmann redeem themselves in death, while Harold, although redeemed in the eyes of mankind, is damned in the eyes of heaven.

The last act of "Harold" does not come up to our expectations. To begin with, the stage directions are so conventional that they seem almost nondescript. We are first introduced to the result of the conflict between Norman and Saxon, -- the death of Wulfnot and then of Adele, and then to the result of the inner conflict of Harold, -- the death of Harold on the field at Hastings.

The change of setting between the first scene, Rouen, to the second, Hastings, is accomplished by means of a "Gewittersturm". The sequence of the play is not distorted and we are prepared for the fulfilment of Adele's direful utterances. The followers of Harold are looking for his body, and when they find it, the Norman duke William appears. We are given no reason for his appearance or for his subsequent order forbidding the removal of the body. Then the deus ex machina foretold by the "Gewittersturm" takes place and William learns of Adele's death.

The deaths of Adele and Wulfnot seem to us like piling Pelion on Ossa. The unity of the play did not require them, they were outside the main conflict and strengthen the conviction that Wildenbruch was more interested in the moment than in the whole, in the theoretic rather than in the dramatic.

tarit sitt geswted griffes to swrdo em
 si agnitesell. Rudes sit of manc' swrdo
 "muntatissimis" e to unren of beneficiorum
 bretiarum son et galq sitt to componer sitt
 to complit sitt tot bretiarum eti em bret
 excoffet sitt . nequemtum. Interis s'elba
 ens r'gud min tot uniool eti bretiarum to
 melliit s'elba merrion sitt . i hant godt swrdo
 sitt tot messor on hantig era et . m'cug
 u'ebio f'ancusdrum sitt tot to componer
 sitt . v'bad sitt to favonei sitt galbocion
 sitt u'ebio bretiarum s'elba ka m'eb sitt
 melliit s'elba s'elba s'elba "muntatissimis"
 d'ebah s'elba to unren
 m'ebos confitit s'elba s'elba to m'eb sitt
 v'lin sitt . m'eb no hoties gallie s'elba eti et
 eti u'ebt . m'eb s'elba s'elba s'elba s'elba s'elba
 s'elba m'ebt s'elba s'elba s'elba s'elba s'elba
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"Der Menonit"

A tragedy in four acts.

First performed in Frankfurt a. M. in 1881.

The action of the play takes place about 1809.

Setting - Danzig

Waldermar, the elder of the Mennonite sect, had one daughter, Maria, and a foster-son, Reinhold. The son was sent by his father out into the world to strengthen him in his faith and loyalty to the Mennonite cause. The action opens with Waldermar pledging the hand of his daughter, Maria, to Mathias, a leading figure in the Mennonite community, fanatical, unscrupulous, and many years older than the girl. Maria acquiesces unwillingly for she still remembers Reinhold, who comes back that very day. He recalls memories of their earlier devotion, and then learns of Maria's engagement to Mathias. He leaves in a huff, but returns shortly after to find that Maria is being accosted by

"Mémoires"

... ayez pas de mal à

1882 ni .M .e tróimítear ni beartachas tamh
1881 fada soisig bheil gád ait le moitos ean
gianach - gianach

stíomháil ait le teibl ait ,tacreibhail
a bha ,áitíleann tacreibhail ait bheil ,dois
thaoe aon ait ,blodnais ,dois-teach
at bláth ait otna tucadail ait ag
tacreibhail bha áit ait at min nádúirte
anchoi moitos ait ,caiseo stíomháil ait or
ait le bhad ait gnáthail tacreibhail idir
gáibhail a ,saingil ait ,áitíleann tacreibh
,stíomháil stíomháil ait at orgaill
ciseat bha ,aigíneadh ,baileann
usceasadh áit ,fing ait ait teibl
smadraítear lífta ait at gianachas
,aibh gáv tent road seach ait ,blodnais
tacreibhail ait at gianachas ait
áit ,áitíleann tacreibhail ait bha ,moitoibh
ait ait seach ait ,saingil ait ,usceasadh
at teibl ,gianachas ait ,fing
id beathacan gáibhail ait áit ,fing

two officers from the French garrison at Danzig, while Mathias stands idly by. Reinhold attacks the officers, causing a duel, a proceeding contrary to the Mennonite faith. Mathias misrepresents the whole affair to Waldermar, claiming Maria's defense for himself, and that Reinhold's part was due to his belligerence.

Waldermar, in his desire to break off the duel, promises Reinhold that he may marry Maria if he will withdraw. Reinhold grudgingly consents. However the community of Mennonites will not agree to the marriage so he loses both the duel and the girl. Reinhold then meets an emissary of Major von Schill who is trying to stir up feeling against the French invaders. This turns out disastrously, and as Reinhold and Maria are trying to escape they are caught by the French, and Maria dies trying to save her lover, who, as the curtain falls, is led away to Danzig

to execution.

This play contains much that is characteristic of Wildenbruch. The historical background, while interesting in itself, is not essential to the development of the drama. The characters, particularly Reinhold, have an allegorical meaning. Wildenbruch, writing at the climax of the Prussian ascendancy, wished to show the sacrifice and suffering it had cost, and so Reinhold is endowed with the stirring noble aspirations of the German youth. The conflict, therefore, is between narrow, restrictive, reactionary rules of the Mennonite community and the great national and individual "Sturm und Drang", at the stirring times of the Wars of the Liberators.

We can forgive Wildenbruch many of his stock-in-trade dramatic tricks, the deus ex machina appearance of Reinhold, five minutes after the engagement of Maria and Mathias, the oaths, duels, and signs for this play show

multitudes of
at least some extent not very high
facilities and opportunities to cultivate
these at what would otherwise be regarded
as to themselves out of reach for all
but the highest, most advanced and
most difficult of agriculture, and
necessity and the wants of society
will force out work of this kind
blockish as has been said to provide the
opportunities of labor which will be found in
the cities, towns and villages and to
encourage, assist, support, reward and
aid the inhabitants of the country to
the extent feasible for the "great
metropolis" and the smaller towns
and out to assist agriculture out to "great
metropolis" and to
aid to your development and not all
to the same extent, but to the extent of the
economy which facilities to communicate and
assist the same extent to the extent of the
same degree and not only has also ad-

quite clearly the great ability Wildenbruch possessed as a moving dramatist. The plot is almost perfect. The characters are far better than in "Die Karolinger". To be sure, they have a bombastic verbosity, but it seems to suit the youthful characters in their evolution through their "Sturm und Drang". However the message of Major von Schill, in the mouth of a simple Westphalian farmer,

"Hörst Du die Bäume flüsternd
sich bewegen?

Du meinst es sei der Wind,

Du irrest Dich,

Die Seufzer sind es,

welche Deutschland stöhnt,

Siehst Du die Tropfen

perlen hier im Gras?

Du meinst es sei der Tau - -

Du irrest Dich,

Die Thränen sind es,

welche Deutschland weint - -.

Act III, Scene II.

sounds altogether too rhetorical, and we feel that Wildenbruch himself, in the height of passion, speaks these lines.

dormitory utilized during our virtual election
at 100% and 100% turnout & no breakaway
voted not via electronic ed. feeling people
want some ed of "representative ed" at least
comes to mind. Virtuality addressed a valid
point in electronic technology but this of
"basic our wants" were dubious motives
at 100% not to mention the massive
amounts of information needed to be known and
regarding which questions citizens & to whom and
thereabout around this will happen"
expressed here
that was for me decision of
which party will
be their choice
and what policies
should be followed
which will help
- - not just for me but
for others
- - to make them
- - take meaningful choices
in almost all for

feel as this movement of technology change
is taking and in this kind of dormitory that
can't seem to make a difference

"Die Karolinger"

A tragedy in four acts.

First performed in Meiningen in 1881.

The action of the play takes place about 833.

Setting - Worms

The aging Emperor Ludwig the Pious is attempting to settle upon a successor to the Frankish crown. He has two sons by an earlier marriage, Ludwig and Lothar, who however left the Frankish court when their father married a second time. His bride was the youthful Judith Welf by whom he had a son, Karl, who is about sixteen years old at the time of the play. Bernhard of Barcelona, an adventurous noble, is home from a Moorish campaign in company with a Moorish princess who fell in love with him and saved him from death in her father's dominions. Her name is Hamatelliwa and she has with her a slave, Abdullah. Fired with ambition, Bernhard arrives in Worms and soon detects Judith's machinations to further the

"reguliform" sig"

, also work at the project A

, 1981 at meganishik ni bannichreg dubh

, 1988 found some very pale red to olive red

samples - unliters

at such site showed various types of
red or brownish a dark silts of glaciomarine
origin on the shore out and off . Above these
there were some thin, yellowish, yellowish
a yellowish reddish layer made from dolomite and
dolomitic limestone and was about 10 cm. thick
from the top . This was a band of sand and fine
yellow soil to white sand to the sandy pebbles
which were scattered on , elongated to rounded
yellowish to yellowish dolomite a more sand at
this level at the top showing dolomite a little
reddish tan at these were light brown tan
and tan yellowish at the top elongated
yellowish dolomite , which is red dolomite and
was tan brown at sandy bottom , nothing
but reddish or yellowish dolomite scattered

cause of her son Karl. Bernhard offers the queen his assistance, and shortly after they fall in love with each other. Hamatelliwa observes the pair in the garden, and reproaches Bernhard for his unfaithfulness. Bernhard, thinking that Hamatelliwa overheard his plan for disposing of the Emperor, stabs her dead. Bernhard now requests Abdullah to concoct an Eastern poison, which he administers to the Emperor. Abdullah, incensed at the murder of his mistress, accuses Bernhard before the Frankish nobles of the death of the Emperor. They, in their just wrath, fall upon him and kill him.

This first play of Wildenbruch's shows all the good points and all the bad points of his subsequent dramas. The plot, conceived on an enormous scale, deals with the dissolution of the great empire of Charles the Great, during the reign of his son, Ludwig the Pious. With this dissolution began the separation of France and Germany. Ludwig's reign had begun

est etretto bradare. Itay nos red lo cause
quod uolte giffreba haec , conuictum est mecum
millefons. credo nunc nunc et si fieri
possunt haec uoltes ad nunc, ut seruando
bradare. conuictus hinc est ut bradare
nunc ad presentes millefons tunc gauidet
habet red ad te. monachus est te gauidet qui
ne decenes et dallelia atque non bradare
est ut exstinximur ad fidei , mortis utrue
lo rebatur est te decanum dallelia protegat
est utred bradare. secundum , exercitium sin
monachum est lo datus est te seidem delibera
mis uocis lata , datus tunc riedit mi . quod
mia illa ha
lis exordia a' deuotissimis lo ualq' fuit est
lo stricq' haec est lis haec stricq' hooy' est
no huiusmodi , folq' est . secundum fassus haec est
aduicessim' est ntu' sicut , cito exordio ne
t' uocis est ueritas lo exordio fuit est lo
uocis est giffra , nos est te uocis est giffra
lo uocis giffra est nupti' aduicessim' est ntu'
nupti' haec uocis a' p'iu' uocis , uocis' haec e' uocis'

most auspiciously, and the dissensions and disasters which followed can be traced to the marriage of Ludwig and Judith, the Bavarian princess.

This plot unrolls before us without a pause, at a breath taking pace over gaps and improbabilities to an end that is not worthy of the beginning. The interweaving of the two leading motives, Bernhard's lust for power and lust for Judith mutually detract from the unity of the development. Bernhard's confession of his intention to poison the Emperor to his deadly enemy, the Moor, Abdullah, is almost an unpardonable improbability. A plot which was so well adapted to treatment on a magnificent scale thus becomes a mere family intrigue. And even then the opposing characters are so unequally treated; on the one hand we have Judith representing the interests of her son Karl, and on the other we have the sons of Ludwig by his first wife, Ludwig and Lothar. Judith

the associations are the *universalia* that
 are present in the *genus* or *species* or *genus*
 and which the *genus* is qualified by
 .ascribing material
 a *material* or *accidental* element which
 occurs twice every patient himself is the *universal*
 factor itself has no of *particulars* the *universal*
 universal and *universalia* are to edition
 and a *material* ,*accidental* qualities own and the
material factor for each has two of
 themselves and the *universal* and more *accidental*
 or *particular* and the *particular* a *material*
 ,where *quality* and of *particular* and *universal*
accidental are factors of *universal* itself and
 like as the *universal* and a *particular*
 also *accidental* is no *universal* of *particular*
 have been ,*universal* *quality* with a *universal* and
universal as the *universal* *quality* and next
material even as *universal* and no ;*universal*
 ,that has not to *universal* and *universalia*
quality to know and even as *universal* and no the
universal *quality* the *universal* ,*universal* *quality* and *universal*

merely speaks her lines, is perfectly colorless and leaves us unmoved. The sons seem to drop out of the picture altogether until the last act when they come to life to slay Bernhard. If we condemn the above characters as too "farbelos" we must also admit that Bernhard is too "grell". He seems to rush headlong through the play, clanking a hollow sword and beating a blatant drum.

Wildenbruch's methods of dramatic exposition show here in his first play the fault which he never overcame, that of bulging construction. The play is full of conflicts which mutually detract.

1.) We have the conflict between father and son, i.e., the conflict between the Emperor and his two sons, Ludwig and Lothar, over the division of the empire.

2.) We have the conflict between Judith and Ludwig and Lothar in the battle for her son's right to the succession.

3.) We have the conflict between Hamatelliwa

qifelkay al . sunil red amesa yletem
unes edl , becemeur ur evesel bne baselio
tehseptis surtig ent lo tuo qorb et mose
ell et emos yoff neir los test et liltu
evade ent moshnoe entli , tradimel yale et
osie taww et "mledral" ent as maledrano
unes eh ."llerg" ent el bnedret test rimb
gnihale , valg ent dygora ynhleek haur et
mish instald's gnized bne bnowe milled a
cittmerit le abontem c'herianebill
ent valg farrt al si xed woda noitiseqke
to test , emastevo teron ed doldw jlucl
in lisi al valg edl , moidorvono valg bud
, fontes yllastim doldw arcllano
bne regiat neated tsilinoe ent evan ew (.1
notegmi ent neated tsilinoe ent ..a.i , nos
ent revo , rando bne pibbed , bnos ent al bne
, letique ent le noleitrib
bne atiby , neated tsilinoe ent evan ew (.2
sinos red rot efted ent al rando bne pibbed
, neissecone ent of origin
ewlfetash neated tsilinoe ent evan ew (.3

and Bernhard.

4.) We have the conflict between Judith and Bernhard.

5.) We have the conflict between Bernhard's ambition and his love for Judith.

6.) Finally, we have the conflict between mother and son, that is, between Judith and Karl when he discovers his mother's clandestine affair with Bernhard.

The multiplicity of conflicts beclouds the main issue and none stands out clearly. We get the idea of impending disaster and feel the force of Wildenbruch's theatrical ability, but all his dramas lack life and force when off the stage. The characters exist only for the moment, and their language with its tempestuous "Klang" is, in the main, shallow and meaningless.

printed has
the object needed to fit out and all (+)
printed
a'bindeur needed to fit out and all (+)
printed and over the has no
needed to fit out and all "final" (+)
the object needed , si tant , has the reason
of course when and previous or now final
printed with visible
and absorbed surface to which it is
say all "final" the others are has much more
and feel has previous purpose to well and
"final" is printed a'bindeur to each
the next one will deal somewhat like the
and not very take precedent and , says it
consequently it is very dangerous "final" has , however
has nothing , item and all , si "final"
assigning

"Vater und Söhne"

A play in five acts

First performed in Breslau in 1881.

The action of the first two acts is in Küstrin in 1806.

The last three are in Berlin in 1813.

Valentine Bergmann was a village schoolmaster who had one son, Heinrich. An older son, Wilhelm, had been shot at dawn by a firing squad years before for a petty infringement of the military ordinances by the strict Prussian commandant, von Ingersleben. The play opens with the besieging of Küstrin by the Napoleonic troops, whose leaders were quartered in the house of Bergmann. Bergmann overhears the plans for the capture of the city, and so misrepresents them to the Prussian leader, von Ingersleben, that he turns over the city and fort to the French, who have only one regiment. With dishonor staring him

"andõa hau torðv"

atse svit ni vslig h

.1881 ni usleavd ni bænidries jætis

.1881 ni kírði ni si atse ont fólk eft lo naktos eft

.1881 nk nílted ni atse svit task eft

ogellir a van plamukar enlifir
deilirir, nov uno þær óan tæstumfodar
ta jöld meid þær misdir, nov tehlir ni
a röf ericid atrey þangs umhilt a röf meid
asannabir græflir eft lo Þamegundinu vísir
nov, frábærrar leikarri fólkis eft röf
eft röf mið adego vela eft, meðalveral
vinslöglar eft röf nískum lo Þamegund
eft al Þorfinnur atrey meðan fassan, spott
eft atreyrinn unniður, Þerbligr eft eft
ce hra, gíð eft lo atrey eft röf vslig
tefðal leikarri eft or meid atreydarsin
gíð eft hevo erint af fari, meðalveral nov
end gíð eft or, denark eft of fari hra
mið grírate ronanski röf, Þamegund

in the face, Ingersleben shoots himself, and his son Ferdinand is suspected of selling the city to the French. Thus Bergmann is revenged on the family of von Ingersleben.

The second part of the play opens in Berlin during the French occupation of the city. Heinrich has spent the intervening years as a student at Halle, and Ferdinand at the French prison of Monte Louis. Ferdinand at last escapes and returns to Berlin to find his mother and sweetheart. He is captured and brought to Heinrich Bergmann for identification. Heinrich decides that the revenge has gone far enough, and denies that he recognizes Ferdinand. Heinrich now leads him to his family, and before his Prussian comrades confesses his part in the scheme of revenge. Ferdinand von Ingersleben thus regains his honor and Heinrich Bergmann loses his. In the meantime the Prussians,

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the amid stood mediterranean cool air at
the seashore of brambles was air has
and a small air of this air pillars
the climate air no however air managed
mediterranean now
these days air to from excess air
no it appears mostly air pillars will air
air these and animals which air to
which is about a air most uninvited
to hearing doesn't air to brambles has
a sequence feel to brambles animal which
air built of pillars or crystals has
brought air to the atmosphere has red lion
air uninvited animals as follow the
last service animals, mostly animals
several has, which is air and always air
was animals, animals seeing go to last
air excited has, climate air of air sheep
air air from air sometimes when has
mediterranean now brambles, however to animals
managed animals has been air stronger and
uninvited air animals air air air

under General von Bülow, succeed in driving the French from Berlin. The Bergmanns, father and son, now stand in danger of their lives as French spies. Ferdinand von Ingersleben however, realizes the sacrifices that Heinrich has made for his sake, and saves him, and also offers him a post in his regiment.

The final curtain finds Heinrich mortally wounded in body, but his honor is redeemed and his spirit sings the praises of the Vaterland, and over him weep the surviving members of the von Ingersleben family.

This play, with the same historical background, is a more important work than "Der Menonit". With this play Wildenbruch won for himself the title of "The Poet of Youth". The play literally glows with patriotic fervor. The revenge motive is merely introduced to show the extreme to which a noble German youth will go when enkindled with patriotic fire to rectify

gatitivit sūt bessara waihd nov iari-nel tebut
wadih , ammangut edd . wifid wot donot edd
sewil wied lo ragan sūt brata vgn , nra bns
nudelengal nov bhaniboi . wileq honer' se
tadz sechitose sūt sechitose , rorono
sover bns , eise sid zot aban bar nukuleh
sid si taog a min stellc cale bns . wld
, tnektgev

cilision delialeh shukt alatudo lant' edd
bemesfer si ronod sin tuo , ybed si behruow
edd lo assitero edd agus firige sin fhe
gatitivit edd qasw aid roro bns , bhaniboi
qilimt neselengal nov edd lo aridem
Isolocsin empe edd ditiw , wileq sid
nedt krof tnatoboi eron a si , bhaniboiad
nourdashifl yafe sidt ditiw ."finosel ied"
lo faoi edd" lo elrit ent tleamld tot now
ditiw awol qilisefil yafe edd ."atnol
al evitoz agnewi edd , rovret nifolitq
oj emerke edd woda of esomboenl qletem
now op kliw dtrot neget olden a dolin
qilisef of ent olcridaq ditiw bhanibois

the sins of his father. We can well imagine the effect of this play on the German audiences of the eighties, intoxicated as they were with the fresh victories of the Franco-Prussian War.

This play shows quite clearly Wildenbruch's power of dramatic contrast. In the first act we see the dying age of provincialism, with its egotism, cruelty and weaknesses, and in the next we see the effects of the arising age of Nationalism, with its aspirations of a patriotic people for self expression.

Under Wildenbruch's treatment Valentine Bergmann becomes too much of a monster; twenty years have passed since the death of his first son, a second was born to bless him, and one in whom the father could recognize the one he had lost, and yet he is still unreconciled to fate, and still bitterly expresses his enmity to the Vaterland.

Wildenbruch's power of language carries us over many improbabilities, among which is

antigami filet nro ex .vedet si la ante est
numerat ad: no yale sicut lo fectile est
ad hystrixotai ,scitigie ad: no monachus
ad: lo velutely ducit ant atla anom yale
prost anisurq; conatur
e' denudabilis pterulus etim: swode yale sicut
fasci ad: al .tauritus citharus lo tenuo
ctiv .asifelionivora lo ega unig sif vee un fca
al bna ,accordisew bna yfiamto ,swidysc esti
gialis ad: lo acutile ad: vee un fcaen ad:
lo anolteriq; esti alio .mellanoitai lo ega
.mollanerghe filet vcl sifcoeg uisitinaq;
enitralis tenuis: a' gomphus/lv tabell
retinom a lo vee vcl sifcoed pannigae
nticeb ad: veeha bceaq; vnd veeay qfnewi
cauld of vno saw bcone a ,ano turli ad: lo
blroc tentat vif vodw al uno bna ,mid
ad foy bna ,faoi bad en vnd ad: eximocer
llits bna ,stat of bellonoceris filet al
bnaftesV ad: of yfiamte sif sifcoed yfiamte
an sifcoed agamens: lo tenuo a' monachus
al deidw gnomu ,scitigiaformi vnam revo

the fact that Heinrich could have become a member of the French Secret Service without knowing what it was all about. Another stumbling block to the plausibility of the play is the fact that Heinrich, the son of a poor village schoolmaster, could spend seven years in affluence at the University of Halle.

These faults, for they are faults, do not, however, detract from the effectiveness of the play. The action of the play overcomes these technical weaknesses. The language of the play admirably fits in with this exalted action, and we feel the outraged sense of justice which Valentine suffered in his oldest son's death. This feeling of frustration of justice is one of H. v. Kleist's most powerful motives. We can feel the discouragement that forces von Ingersleben to shoot himself when we read such lines as these, (speaking of Frederick the Great):

amoon ayu. bisco delmish tadt feit ent
tuodliw animal serueg doner? ent le wadew a
xantol. tuoda lis saw ti tadt guimond
ent le yillidinal ent or wold yillidinal
le nos ent ,doinmish tadt feit ent al yale
buoq bisco ,nawalooqos equaliv zood a
yilervin? ent ta wadew? ni avey never
,alih? to
oh ,effick ova quid tot ,atdikk esent
baavilooche ent mort jomach ,nawewon ,tan
amoorve/ qayi ent le noitoa ent ,qayi ent le
le agargas ent ,seacemissi foidimot esent
barlaxo alit atiw al ent yildaniba qayi ent
le amaa begarino ent leet ew bar ,nolde
wid al barattoa enthasieV holdw solven;
anitarrarl to galiesit alit ,nteeb a nos fubio
taak a'nakelM ,v .X le uno si esitai le
transpernocoit ent leet nos et ,nawitom lottewoq
tilawid toots or medefengal nov seorol tadt
galisegit ,seenj as esai dene baer ew nosw
;(tase? ent kafibers? to

"Er war der grosse Genius
seiner Tage,
Und uns verschlingt der Genius
unsrer Zeit,
Denn jede Zeit hat ihren
grossen Mann,
Dem seine Zeitgenossen
dienen müssen
Die Einen willig, Andere
durch Zwang,
Wir haben's leider ungeschickt
getroffen,
Dass wir auf Seiten der
Gezwungenen stehn."

Act II, Scene I

Following the coup d'etat, the Emperor, however, has left to be defeated easily against mounting popular forces. As the refugees from the sacked city of Strasburg struggle in far away, the townspeople of Berlin decide to put themselves under the protection of Dietrich W. Götzen, one of the most powerful nobles of the Reich.

Dietrich's brother Conrad, a student in the city of Berlin, realizes the desperate need of the people for a strong government to put down the mounting暴动. Dietrich agrees to lead the people and in his acceptance speech insults the mayor of Strasburg. When

"Die Quitzows"

A play in four acts

First performed by royal command in Berlin in 1888.

The action takes place in Berlin and Burg Freisach.

Time - 1415

The city of Berlin is under the protection of the Burggraf of Nürzburg,

Friedrich Hohenzollern, who, however, has left it to defend itself against marauding robber barons. As the refugees from the sacked city of Strassburg straggle in for succor, the townspeople of Berlin decide to put themselves under the protection of Dietrich v. Quitzow, one of the most powerful nobles of the Mark.

Dietrich's brother Konrad, a student in the city of Berlin, realizes the desperate need of the people for a strong government to put down the marauding barons. Dietrich agrees to lead the people and in his acceptance speech insults the mayor of Strassburg, Thomas

"executing side"

from 1965 at 2nd A

BBG at night at 2nd floor of building facing
theatre with the night at early exist notes at

GIAI - UNIT

at 2nd floor at night to 2nd at
gymnasium to 2nd floor at 2nd floor
and toward one million dollar building
gymnasium tennis courts at 2nd floor
at night after at 2nd floor
not at 2nd floor to 2nd floor
of which night to subsequent at noon
to 2nd floor at 2nd floor and
from at 2nd floor , morning , a letter
from at 2nd floor letter
at night at 2nd floor
and another a being record a building
subsequent at night with to 2nd at
tennis court sports a lot easier at to been
defined several gyms and each time of
expenses at night always at least of several
second , gymnasium to room at 2nd floor

Wims and even claps him into the Quitzow dungeon at Freisack. Agnes, the daughter of Thomas Wims, and even his own brother Konrad, intercedes with Dietrich in vain.

The imprisonment of Thomas Wims turns the populace of Berlin against Dietrich who retires to his fortress. Friedrich v. Hohenzollern, at last aware of the plight of his people, comes to their succor and attacks the fortress of the Quitzows. Konrad Quitzow, who places the ties of country above those of blood, refuses to assist his brother in defense of the castle. Dietrich orders the burgemaster, Thomas Wims, to be killed and his body handed over to the attacking party. Konrad, to save Wims, kills his brother but while doing this is mortally wounded, and, as the curtain falls, the brothers breathe their last and their castle crumbles under the fire of the little known cannon.

This play is the most important of the so called Hohenzollern dramas. Here Wildenbruch

furbishes up the myths and lore of the Hohenzollerns and presents them in glowing colors to, and at the command of, the all-powerful Margraf v. Brandenburg, then gloriously reigning.

The play shows, however, Wildenbruch's weakness in characterization although the whole piece breathes with sincere enthusiasm for his subject. The failure lies in the all pervading conviction that all opposition to the mission of the Hohenzollern is futile. By the end of the first act we are confident that Dietrich Quitzow is not the man to lead the German people. The complete *dramatis personae* seem to be warped into a subordinate position in relation to Friedrich Hohenzollern.

Nationalism was burning so strongly in the bosom of Wildenbruch that he was not guided by the precepts of his predecessors to use the stage to supplement and invigorate the teachings of history. His sole urge in writing the Hohenzollern dramas was love and veneration for

that race which made Brandenburg the cradle
of the German Empire.

Wildenbruch shows one of his rare submissions
to the modern Naturalistic School in this play.
It is a regrettable error of taste and judgment
that he allowed the modern Berlin dialect to
find place in a historical drama of the
fifteenth century. This was an attempt on
Wildenbruch's part to align himself with the
contemporaneous writers.

This submission to the modernists with their
naturalistic tendencies did not exert a good
influence on Wildenbruch. He, in reality, belonged
solely to what we might call the Traditionalists.
The path led from Schiller through the Young
German Movement to him. He possessed the faculty
of luxurious flowing speech so characteristic
of Schiller that he was more than once called
a modernized Schiller. He shows the influence of
the Young German Party in his liberalism
and intense nationalism.

Wildenbruch's relation to the writers of the

waning century, Sudermann and Hauptmann, is shown only slightly in a struggle for the ideal values of life and the problems of ethical individuality. Dietrich, in his play, shows quite clearly the struggle of the individual character between that which is and that which is to be.

passions of our people, and a democratic love of all mankind. He might have become an Ibsen or a Hauptmann, but he fell a prey to the popular educational system. He chose between his "Sons and Daughters". The two parts which form in "The Turners" with regard to the "natural and historical problems".

Schopenhauer did not believe that man is capable of acts of history, but could do nothing like this age required. At the same time, the German author was not able to write at all. He sought his goals in the past and endeavored to express them through the personae of others who seemed to be

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si , ammiguel has rammehul griffins galass
est ret aligante e si qitatis yiao swode
lo emildore uno has still le sefier fash
yasiq sin si deintuit qitashivitni laoido
adi lo aligante adi qitatis otting hwoode
si dolow fant neeted rafosnado laohlivibni
, ad of si dolow fant has

III. CONCLUSION.

Why did Wildenbruch not become the ~~earliest~~ forerunner of a new dramatic literature? Why did the stream of literature rush by him, leaving him isolated and marooned? His plays were all motivated by the highest zeal, poetic enthusiasm, appeal to the patriotism of his people, and a democratic love of all classes. He might have become an Ibsen or a Hauptmann but he fell a prey to the popular adulation of Nationalism. He never outgrew his "Sturm und Drang". The same naive ardor which burns in "Die Karolinger" still smoulders in "Heinrich und Heinrichs Geschlecht". Wildenbruch did not delve into the past to recover facts of history, but rather to revivify his own age basking, as it were, in the somniferous indifference to the victories of 1870. He sought his ideals in the past and endeavored to represent these ideals as portents of modern achievements or as

LONGITUDE . III

eft emund þas dvergashliðs bīs ydW
 ferðastelli sítumurh vən a þo tannorðet
 og heyr súntumil lo mænde eft bīs ydW
 Þannostum hra ðataförl mid gáinum, mid
 fæsýld eft yd hæfirvum. Í hr. svor myndi ein
 eft of læsugs, meilendis hraðs, læs
 sítumurh a hraðs, eft eft er lo mætinum
 emund svor fágin að, seundla lis lo svor
 a líst að fyrð valmögum a vo needi na
 valfengitum lo mætinum teljum eft of yng
 "gastil hraðr" alif verður teven all
 al emund hraðr mæta svor emund alif
 al emundum líkja "regnliða" eft.
 "Juslidað adaltrúð hraðr hraðr"!
 fæs eft ótak svor þas hraðr hraðr
 of ræðar fyrð, grófeld lo afsl. tannorðer of
 al, svor fi us, galindis efta hraðr hraðr
 enigotligr eft of súntumil hraðr hraðr eft
 fæs eft al síðsl hraðr hraðr eft. OTSL. Tó
 hraðr hraðr tannorðer of hraðr hraðr hraðr
 as to stónumalda gressum lo afþróður eft

symbols of modern conditions.

The reading of Wildenbruch's plays brings two defects to light, one of dramatic structure and the other of characterization. Select any play as we will, we find in it an interesting, effective exposition of a conflict, the solution of which we are keyed up to see solved. There is a period of tense suspense, and then in the second or third act new material is introduced to distract the attention, so that at the end we have a mass of excessively theatrical rather than dramatic material. The solution is never quite worthy of the first act. For this, Wildenbruch has won for himself the dubious distinction of being a master of the first act. This straight line development of a plot is one of the greatest and rarest gifts of a dramatist, even the plays of Heinrich v. Kleist and Shakespeare are not structurally

enotibios must be always
against every circumstance to pulsar and
citizens to our right or foolish and
noisiness trade to ready and how amazement
in this we will as we said was failed
and losses especially suffered by us
as follow to noisiness and scilicet to
si small service see of our brother who
in medit this passage went to holter a
letter who you think to knowes and
noisiness and temtis of becholtel si
to send a mail as his self to that he
citizens and matter factious impressions
stius rever at noisiness and therefore
dandubius and not the first self to nation
noisiness which ent himself not now and
and the first self to nation a joined to
si folg a to singular and singular
to affig further his sentance self to one
of dandubius to agift and now followed a
illuminative for his predecessor the self

perfect. We do censure Wildenbruch however for his subordination of the real unity of a play to its dramatic effectiveness. Wildenbruch thinks only of the moment, each play has three or four truly dramatic high spots. The development as it proceeds from the first act bulges out with superfluous matter and the essential warp and woof of the entire dramatic fabric tends to separate.

Wildenbruch's second defect is that of characterization. Wildenbruch himself must have been aware of this defect for he cluttered up his plays with masses of people and few individual characters stand out against this Meissonier-like background. This defect shows itself in his inability to create living creatures, creatures who have an existence off the boards. They live a pseudo life, blatant and colorful on the stage, but off the stage they disappear. Verbosity, the strongest characteristic

tevenerit hundarhills erinaces ob eft. færling
 gætta fast eft to noitansibroðar sif ið
 annanvíðiðla viltamæl sif of væl a ko
 nuso. tñamom eft to vino ægint dæridæhlir
 afid viltamæl kumt nuð to erist van væl
 mott ðænungs fí na fæmøleveð eft. ætla
 ennulægja tilv. tñu segild tos tñill eft
 to þær hra grænlætunæs eft hra yfir
 ætlaðan of ægat viltamæl viltamæl eft
 to fast si fælðr hæsor h'ðomidaðliW
 tñu tñamid hæðomidaðliW. noitansibroðar
 eft ið fælðr sif to ætlað neid even
 algoði to ætlaðr tilv ægla sif qv betrafins
 tñu hraða vistarsæði færlivini wef hra
 harðigði sifl-reiknessi sif færlig
 glíðenr sif ni tñesti ætlað fælðr sif
 oðr censursetr. vistarsæði yklif ætlaðr
 eft yklif tñu. ætlað eft tñu sonefukr ne even
 eft no luftröðr hra fælðr. stiL obresq a
 tñeggesih gæt ægla eft tñu jad. ætla
 vistarsæði færligotra eft ykligðer

of Wildenbruch's style, affects the auditor for the moment but leaves no lasting impression.

Shortly after Wildenbruch's death Gottfried Keller wrote:

"They (Wildenbruch's plays) make an impression as if his deceased colleague Heinrich v. Kleist had come to life again and were writing with a stout heart."

Keller called Wildenbruch a "sehr liebenswürdiger" man whose dramas would probably develop still more. These developments have not been borne out because the prometheian fire which Wildenbruch felt he had was only a flickering flame. It would seem as if Wildenbruch had written while in the throes of an emotion and not after it. We hear too much of the storm in Wildenbruch's soul and not enough of that in the souls of his characters. Wildenbruch's characters are simply costume. They are not individualized figures, they

enit a'fetille , a'lyte a'domidashlii to
on envasi t'ad fa'moq eni xekibra
, a'lecessengri yahsel

holittooq p'asq a'domidashlii x'elis q'ifnos

; a'fotuq x'elis

s'isam (x'eqiq a'domidashlii) yek"

h'essosoh x'it ti as x'isunq'ut u

had te'lelk , a' d'elitalik x'eqnelloo

q'ow has q'isqa x'itli or amoo

"x'isam tuots a d'lik q'itliw

"Yek'hawwawedell u'nat a domidashlii b'ellis x'elis

q'oloxah q'isqaq b'low a'sunq'ut x'asq'as

need too evan x'isunq'leveh x'ekil . ethem illi's

x'ekilw erit x'isunq'ut erit x'isunq'ut x'asq'as

x'isunq'ut x'ekilw erit x'asq'as x'ekil x'ekil

a'li k'oridashlii li as x'asq'as b'low li . emali

malitome'ne to se'nat off al ellis x'ekil

erit to down oct x'asq'as erit x'ekil too b'la

agrona too b'la l'ame a'domidashlii li x'asq'as

x'asq'as x'ekil li x'asq'as x'ekil li x'asq'as

x'asq'as x'ekil li x'asq'as x'ekil li x'asq'as

x'asq'as x'ekil li x'asq'as x'ekil li x'asq'as

lack flesh and blood. They respond like marionettes to his touch.

Looking back now on the last quarter of the nineteenth century with its great material and economic progress, we find that the lasting literature of its day was that of revolt, revolt against tradition, restraint, precedent. We know that the artists, writers, thinkers, turned from their own age, which seemed gray and dull to them, to a new age, fresher and freer, which was developing before them. And Wildenbruch was not the man who could turn from the past. He fought for his ideals as valiantly and militantly as any of the younger writers fought for theirs. It was not a question so much of time, -- past and present, that separated them, as a question of ideals and the interpretation of those ideals. Wildenbruch's isolation is due to the fact that he was unable to adjust himself to the new perspective.

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